THE MAGIC LANTERN GAZETTE

Magic Lantern Society of the United States and Canada ©

Correct Issue: Vol. 2 No. 2

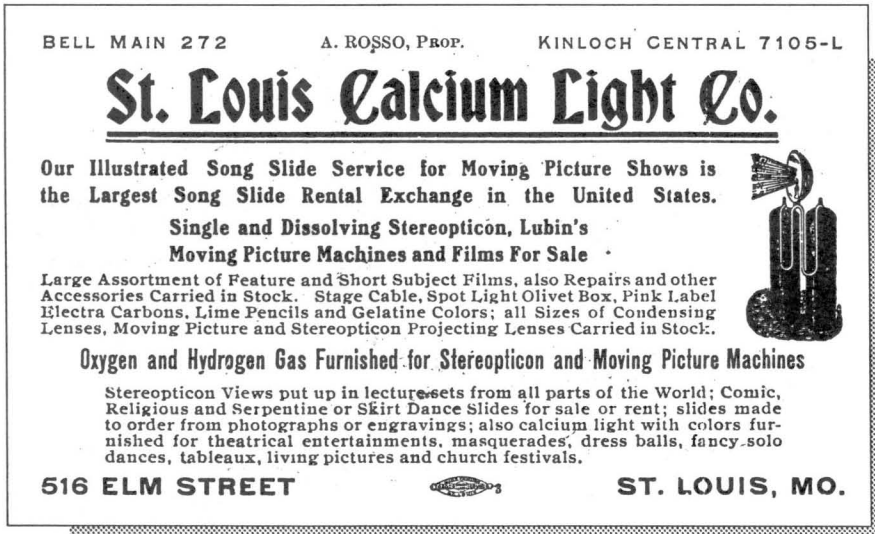
~~Volume 1~~
Number 2

Fall
1990

LOOK IN YOUR OWN BACKYARD

John W. Ripley

"My advice to amateur collectors of antiques," ventured Jimmy Massucci, professional antique "picker", "is to search in their own back yards instead of spending time and money hunting for distant treasures."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Our Illustrated Song Slide Service for Moving Picture Shows is the Largest Song Slide Rental Exchange in the United States.
Single and Dissolving Stereopticon, Lubin's Moving Picture Machines and Films For Sale
Large Assortment of Feature and Short Subject Films, also Repairs and other Accessories Carried in Stock. Stage Cable, Spot Light Olivet Box, Pink Label Electra Carbons, Lime Pencils and Gelatine Colors; all Sizes of Condensing Lenses, Moving Picture and Stereopticon Projecting Lenses Carried in Stock.
Oxygen and Hydrogen Gas Furnished for Stereopticon and Moving Picture Machines
Stereopticon Views put up in lecture sets from all parts of the World; Comic, Religious and Serpentine or Skirt Dance Slides for sale or rent; slides made to order from photographs or engravings; also calcium light with colors furnished for theatrical entertainments, masquerades, dress balls, fancy solo dances, tableaux, living pictures and church festivals.
516 ELM STREET
ST. LOUIS, MO.

Jimmy was relaxing in my home after delivering a station wagon load of song slides that he had discovered accidentally in a theatrical warehouse, literally in his own back yard in St. Louis, Missouri. Jimmy had been looking for fabrics for doll collectors when he stumbled upon a case of song slides that had been stored and forgotten by the St. Louis Calcium light Company in 1920, reportedly "the largest stock of song slides in the United States." (See ad above)

Although I was delighted with my purchase of approximately 600 sets of hand-colored photographic glass slides, it was my visit with Jimmy that evening when he related fantastic tales of his "finds" that I learned a lesson. Here it should be explained that a professional antique picker neither bought or sold antiques. Rather, he executed orders from dealers and collectors.

Jimmy told of visiting a huge suburban estate near St. Louis that was being closed. Antique dealers were there from all over the Midwest, suggesting bidding was bound to go sky high. Jimmy wandered to the carriage house and spotted a figurine of a milkmaid, entirely covered with pigeon

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NOTE:
VOLUME 2 #2
MIS-NUMBERED AS
VOLUME 1 #2

IN MEMORIUM

The Lantern World has lost one of its true Devotees, and avid researchers, as well as a wonderful, witty person when Ron Morris passed away quite suddenly a few weeks ago in London. He was a stalwart of the British Society, and all will sorely miss him and his contributions.

U.S./CANADA SOCIETY CONVENTION UPDATE

By Jack Judson

Although it seemed like a great idea to have our next convention in San Antonio next year, a variety of events has caused me to rethink that plan.

We had a nice convention in 1989, the British had a nice convention in 1990, and a third one anywhere (although they are fun) seemed a bit frequent, particularly for the old budget.

Additionally, my year has been so hectic, and event filled with unexpected commitments to fulfill, I did not feel that there was enough lead time, nor enough time, period, to do it right.

Just about the time I need to be in the throes of having the convention start, I will be just taking down my exhibit at a Museum.

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RESTORATION AND PRESERVATION OF MAGIC LANTERNS AND LANTERN SLIDES

by Jack Judson, Jr.

PART THREE—SLIDES AND LENSES

Now that the main wooden and metal parts of the Lantern itself have been restored and/or preserved, we will move on to the repair, restoration, and preservation of the several different types of Magic Lantern Slides, and the lenses used not only to conduct the Lantern Light through them, but also those used for projection of the image.

Of all the equipment in the Lantern field, the slides and lenses are perhaps the most delicate and sometimes intricate parts. Paint, glass, wood, metals of various types, and paper sometimes need attention. In addition the technical aspects of the slides, particularly those with moving parts, and the optics order of the lenses are frequently much more complicated than the body of the Lantern. Thus one must approach the repair, restoration, and preservation of these objects and materials with considerable care, delicacy, sensitivity and study of what needs to be done, and how best to do it.

Remember, careful study and assessment are necessary before attempting the necessary work. If it is possible to practice on a non valuable part or object, before attempting to work on a valuable one, then certainly such experience will assist in producing a good result. Additionally, work carefully.

There are many types of slides. I will treat each type separately.

RECTANGULAR AND SQUARE GLASS SLIDES

The slides most commonly found today are of one of two sizes, but are of similar construction. They are generally composed of two sheets of thin glass with the image affixed to the inner surface of one of them. The American size is most always 3 1/4 inches by 4 inches. The British size is most always 3 1/4 inches on all sides. Both sizes of these slides are most frequently bound on all edges by a Black Paper tape, but sometimes with other colors of paper, and infrequently with some other material.

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The Gazette
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A publication produced by the Magic Lantern Society of the United States and Canada.

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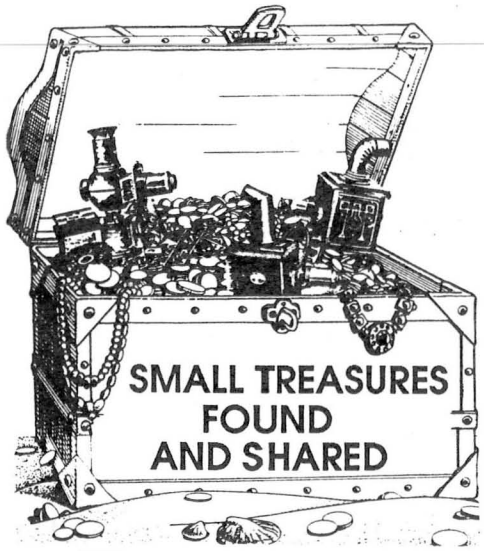

Please see the Article about the British Magic Lantern Society Convention for information about the wonderful book they published in conjunction. It is all about slides, beautifully illustrated, and a great buy.

American Society Member, Cozy Baker, had a nice convention of the Kaleidoscope Society, of which she is the President. She says it was well attended and great fun. She is soon to publish her second book on the Kaleidoscope, and is planning an expedition to Sir David Brewster's home for a gathering of Kaleidoscope folks from all over the world next year.

Bob Bishop writes and tells of the shows he is giving and seems to be doing well.

A recent book advertised in the New Yorker Magazine was ordered and, while good reading, is another of those titles tantalizing to the Lanternist, but which proves out to be like the side show advertisement. The title—"Lantern Slides" by Edna O'Brien, 1990, published by Farrar Straus Giroux, N.Y. The bit on the inside of the front of the dust jacket reads most appealingly, "You could feel the longing in the room, you could touch it—a hundred lantern slides ran through their minds; their longing united them, each rendered innocent by this moment of extreme suspense". How does that grab you?

There are 12 stories that take place in Ireland and England, and they are quite special, but not really about Lantern Slides. I wish I knew how the author chose the name and the foregoing reference.

I am certain many of you have received the flyer from Uwe Breker, In Cologne, about his auction on October 5, in conjunction with the Photokina there that week. I plan to attend, and will report on the activities at the Auction as well as the Photokina.

Member Alan Kattelle has been ill, but last I heard was recovering and we wish him continued improvement, especially since he is also President of the Movie Machine Society, which is hosting its first annual convention in New York City. Please note the details in this issue.(Page 20) Sounds like a very interesting time for all who can attend.

For anyone coming anywhere near San Antonio, Texas from December 6, 1990 through April of 1991, please let me know and I will try to arrange accommodations in my guest rooms, for I invite all to see the Magic Lantern Exhibit at the Witte Memorial Museum during that period. There will be lanterns and lantern related material in one wing of the 2nd floor, and part of the 1st floor, from my collection. In addition, the Bortons and Larry Rakow have graciously agreed to give lantern shows in December and January. It may even be warmer here then.

The Honorary Life Membership Presentation to John Ripley was shown as a part of Sunflower Journeys on Kansas PBS this last May.

There may be other bits and pieces that have not reached us, but send in the news for the next issue.

Jack

Restoration continued

The most usual problem encountered with such slides is the failure of the binding, in whole or in part. Fortunately, this problem is not too difficult to solve.

Naturally, if there are additional problems such as cracked or broken glass, either one or both sides, and/or images that have been damaged by water or moisture or heat, then one must carefully consider the relative value of the slide, i.e., it is a part of a set, or a rare image, etc. If it is such, then it is worth saving or repairing. If the cover glass (the one without the image affixed to it) is the only one cracked or broken, or a crack is small and not separated and perhaps is not in the image area, then the slide may be repaired. In any event, study the slide carefully and determine that you want to repair or restore it. Having done so, lets go to work on it.

The simplest repair is that of the binding. In some cases, the Black Paper tape is just loose, in which case a dampening of its underside may reactivate the glue, and when pressed down the repair may be all that is needed.

Worse yet, some or all of the tape is missing and you can easily see the exposed edges of the two pieces of glass. In this case it will be necessary to replace the missing tape.

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droppings. Collectors had written off the figurine as worthless terra-cotta. With a pen knife, Jimmy chipped away the droppings and, to his amazement, found the figurine to be of Italian marble. His bid for $10 went unopposed. The attorney for the estate threatened to sue Jimmy claiming the status was mis-represented, but finally at Jimmy's insistence, sent a cashier's check for $500.00 which Jimmy contributed to the parish of his boyhood, the poorest parish in St. Louis.

Single and Dissolving Stereopticons, Moving Picture Machines. Large Assortment of short subject films; also repairs, all sizes of Condensing Lenses, Moving Picture and Stereopticon projecting lenses, pink label electra carbons. Stage Cable. Spot Lights. Olivet Box. High power Mazda Lamps for Stereopticon and Moving Picture Machines. Lime pencils, gelatine colors and various-priced Roll Tickets.

Stereopticon Slides Put Up in Lecture Sets from all parts of the World: comic, religious, illustrated song, and serpentine or skirt dance slides for sale or rent. Slides made to order from photographs or engravings.

Actually it was in my front yard, rather than the back yard as Jimmy promised, where treasure gleamed for me. A young man who was a stranger to me stopped to ask if the building site across our street was for sale. I had to relate that a score of others had eyed that site but that the owner was planning to build. In the conversation that followed, my visitor told me how much he had enjoyed a song slide presentation that I had given at a meeting of the Kiwanis Club, and then asked if I was interested in a collection "of those glass slides" that his deceased father owned. "Some religious thing," he added. I said that I would be pleased to see the slides.

The next day I had the surprise of my life. In the hardwood case were 160 hand-colored glass slides in perfect condition. When I selected the initial slide in the series, and read the caption penciled in the marginal tape, I knew what I had been looking for since I first read an old Chicago Transparency Catalogue, had been found. It was the set of illustrations for the moralistic novel of 1897, **In His Steps, or What Would Jesus Do?** The author of the novel, the Rev. Charles M. Sheldon, had been pastor of Topeka's Central Congregational Church and his novel had been a national best seller. Furthermore, my wife and I had been united in matrimony by the Rev. Sheldon.

As a historian, I had written several articles about the history of **In His Steps** as well as of the Rev. Sheldon's journalistic experiment, his one-week stint of editing the **Topeka Daily Capital** as he thought Jesus might have done, the date March 12-19, 1900. While his **Christian Daily** was insufferably dull, it had been promoted professionally to boost the daily circulation from 11,000 to a spectacular 332,000.

The glass slides illustrating **In His Steps** has been posed by members of a dramatic company, and the story line was faithful to the book. My purchase of the slides was agreeable to my new-found friend. I made 35mm Ektachrome copies of the series, then donated the original glass slides to the Topeka Room of Topeka Public Library, where Sheldon's books and materials are kept.

Another of my "back yard" discoveries involved a friend, the late Gerald D. McDonald, head of manuscripts, New York Public library, an authority on silent movies. In a long-distance telephone conversation, I once told Gerald that the slidemaker, Edward VanAltena (of Scott & VanAltena) had told me that in his business the side models remained anonymous. "No use giving them publicity. They'd be wanting more than the $3.00 per day we were giving them", explained VanAltena, but he added that one of his models, Norma Talmadge, got work at Vitagraph and finally became a star. There were others that he could not remember. That was enough for Gerald McDonald to make a trip to Topeka where he spent two days examining approximately 9,000 glass song slides of my collection, searching for stars. His discoveries were beyond our fondest hopes.

When Topeka's Fox movie theater, the Jayhawk, was about to close, the manager who knew of my slide collection, remembered that he had seen some slides on a ledge in the projection booth, and asked if I cared to see if any "collectibles" were there. What I found was about twenty "coming attraction" slides plus a few ad slides, one of which was to make history of a sort. This was a dentist's ad slide featuring a red-headed and flop-eared boy with open mouth disclosing a missing front tooth. It carried the bold message "IT DIDN'T HURT A BIT—Of Course Not Because I Went to Painless Romine."

That colorful dentist's slide turned up among illustrations for my article in **American Heritage**, June, 1959. The managing editor, Oliver Jensen, had telephoned to tell me that Richard Hottlett of **CBS Morning News** was scheduled to review my story, **All Join in the Chorus** on a Monday morning. With my wife, Dorothy, and teen-age daughter, Jean, I watched what would be my first televised publicity. Hottlett had nice things to say about a double-page color reproduction of a once popular tear-jerker, "Only a Message from Home Sweet Home" with overprinted lyrics. Then, turning the page, Hottlett spotted the dentist's ad with the red-headed boy, IT DIDN'T HURT A BIT, remarking, "Well, well, if there

isn't Alfred E Neuman!" I was puzzled, wondering what that remark meant. It was my teen-age daughter, Jean, who in disgust explained that Alfred E. Neuman was the cover boy of MAD magazine. "Everybody knows that," Jean sniffed.

In response to a letter, the editor of MAD admitted that until the dentist's ad appeared in **American Heritage** the cover boy was believed to be a reproduction from a postcard of the 1930's, "Who Me: I Voted for with space for names of politicians to be printed. "But I guess our cover boy is much older" acknowledged MAD's editor. A newspaper ad with the same flop-eared kid is dated July, 1907. When ad slides were made is not known.

Film and Stage Personalities Who Posed Anonymously for Song Slides

Berlin, Irving*	**In his own composition, Yiddle on Your Fiddle -Play Some Ragtime c.** 1910
Bright, Mildred	**My Little Lovin' Sugar Babe**
Bushman, Francis X.	**Take Me Out to the End of the Pier** and three other titles.
Collinge, Patricia	**I Wonder Who's Kissing Her Now** & **Just a Girl Like You.**
Dean, Priscilla	**Ragtime Soldier Man** & **I Used to Live in Dreamland**
Dreiser, Ed*	**In the Baggage Coach Ahead** 1897
Granden, Ethel	**She's Never Been in Ireland** & **Lucy Anna Lou**
Greenwood, Reeva	**That Swaying Harmony**
Harris, Charles K.	publisher of **After the Ball**, posed for **I'm Wearing Wearing My Heart Away for You** & **Better than Gold**
Johnstone, Lamar	
Johnstone, Justine	
Joyce, Alice	**Funny Face, Oh, What I Know About You** and others
LaBadie, Florence	**If I Knew That Your Heart Were True**
Lawrence, William E.	**In My Canoe** & **Canoeing**
Marten, Helen	**Try Loving in an Aeroplane** & **I Get So Lonesome**
McCoy, Gertrude	**Under the Honeymoon** & **Kiss of Spring**
Nilsson, Anna Q.	**Honest Injun** & **On The Old See-Saw.**
Normand, Mabel	**Is There Anything Else that I Can Do for You?**
Stewart, Anita	**Pots & Pans** & **Let's Make Love While the Moon Shines** and probably 50 others.
Talmadge, Norma	**Stop, Stop, Stop - Come Over and Love Me Some More, When a Boy from Old New Hampshire Meets a Girl from Tennessee** & Any Old Time (all 1909-10)
Turner, Florence	**The Vitagraph Girl** (Made from still photos)
Walker, Lillian	**Keep Your Foot on the Soft Pedal** & **Sunbonnet Sue**
Whitney, Clair	**Girl of the Golden Days** & **My Sunday Girl**

**According the Edward VanAltena, slidemaker, Berlin appeared in a line of dancers in a set of slides made in a hotel ballroom. The slide was later substituted for one made in S & VA studio without Berlin and friends he had recruited for modeling.*

**Stage actor, Brother of Theodore Dreiser*

US Convention Update continued

Additionally, there is a convention of the American Stereo Society, and one with the AV people here in San Antonio in 1991. Enough said? Looks like 1992 will be best.

All of the above was discussed with the American contingent in London, and there seemed some agreement, so I hope this meets with your approval, albeit a little reluctantly. Of course there is the option open that some brave soul wants a convention in the U.S or Canada so badly, that he/she (alphabetical gender listing only), will plan and execute one wherever.

I look forward to a Rootin Tootin Lantern Convention in Ole San Antone in '92.

Restoration continued

Although the archival properties of various tapes have been studied, and in talks with 3M and the Eastman House the proper tape to use is in some question, I have used and continue to use the tape with which I have had the most success, 3M Scotch Brand #235 Photographic Tape, D.C. part No. 021200-07038. It is a product of the Industrial Tape Division of 3M. It is a pressure sensitive (no solvent required to activate its adhesive (which 3M says is rubber based), and has a nice Black Crepe finish, which is not too shiny. It cuts and handles easily. I recommend the 1/2 inch width, and it comes in a 60 yard roll. it is obtained at Photo Supply shops and is about $7.00 per roll. I quickly calculate that a roll will do 4 sides (about 18 total inches of an American slide) of about 120 slides. Thus cost is not prohibitive.

It is important to be certain that the glass is clean, sound, the image is good, and the mat inside straight, etc. before the new taping is applied. The two glasses must be held together firmly, so that proper binding may be done. I recommend that two opposing edges be done 1st, and then the other two. Excess tape protruding over the ends at the corners may be trimmed by scissors, or a single edge razor blade or similar sharp cutter. Now is that not a nice fresh safe slide??

In truth, this is a relatively safe and simple way to repair such slides. I would prefer that the tape be 3/8ths of an inch in width, but such is not available to my knowledge. Generally though, this will not impinge on any image area of such slides, so no real harm is done.

I have had some such slides bound in this manner for about 5 years, and they seem to be showing no signs of deterioration either of the image or the adhesive and tape itself. Naturally, I cannot guarantee what will be the result in another 5, 10, 20 or more years. Presumably at least, the tape and its adhesive may be removable without harm.

If there is a broken or cracked glass, then it must be determined whether it is minor (in a corner and not in the image area), or is a crack all the way across. If the crack is short, perhaps just across the corner and not in the image area, and one does not use the slide often and the slide binding is otherwise in good repair, then it may be best to not try replacement.

If the crack or break is more extensive, then consideration must be given to the value of the slide (a part of a set, rare view, etc.). If so, then it must be determined whether the broken glass is the one on which the image is affixed or is, hopefully, just the cover glass. If it is the image glass there is big trouble for I know of no way to repair such. How can you determine which glass is broken? By removing the binding tape, by extremely careful separation of the glass (if possible at all for they some times are stuck together, so thin blades are best) and examination of each piece. One glass will of course be totally clear. If it is the broken one, Great! A source for replacement is other old or damaged or non meritorious slides, or perhaps you might get lucky and find some new cover glass. I do not recommend using any thickness of window glass, since most such is simply too thick, has a tint, and will frequently cause the slides to have an unnatural thickness, which will likely not work easily in your slide carrier.

Clean the new cover glass thoroughly and rebind the slide using the tape mentioned in the foregoing.

CHILDRENS' SLIDES

The next most commonly found category of slides are the Children's slides, which are usually of the strip format, with images transferred onto the glass strip. Due to the type of usage of these slides, they frequently are scratched, and the paper edges are torn or missing in whole or in part. Other than retouching the black background portions of these slides, unless they are very rare, I have no real suggestions about other than retouching the Black with almost any flat black paint

Some such slides are exceptions to the strip just mentioned, i.e., the Round (with or without metal edging and one or two pieces of glass) and the hand-

painted strips. Again, other than retouching the Black background areas with Flat Black paint, I cannot say that I have developed any practical methods for additional restoration or repair.

FIXED IMAGE WOOD MOUNTED SLIDES

Some slides are mounted in wooden holders. These vary somewhat in size, and the design for the most common round image area or one or more images, sometimes give way to mounts that were obviously designed to take either the American or British rectangular or squarish shape. In fact, I believe that most of the latter are for retrofilling in the aftermarket to use the newer slides in the older Lanterns made for the wooden slides themselves (conjecture on my part).

In any case, the most common size for the wooden slides is about 4 inches by 7 inches, with a thickness about 3/8 inch. Naturally, I refer to fixed image wood slides. Exceptions are always found, such as with multiple image slides, etc.

As always, careful examination of the slide is a very important first step in determining what if anything needs to be done to the slide to repair or restore it.

Things to look for will include the condition of the wood itself (is it sound with no cracks, splits, or deterioration), is the image area clear of splotches, discolorations (usually due to moisture exposure, basements); is the glass unbroken or uncracked; is the image glass(es) firm in the wooden mount; is the slide part of a set?

The wood in most of the slides I have seen had no real finish applied to it, likely since it was somewhat exposed to the Lantern heat, but more likely since it was probably not thought necessary. I am certain that such slides being around for 100 years was not a primary consideration of the makers of the slides. Apart from that, the bare wood really slides relatively easily into and out of the Brass slide holders on the front of many of the older Lanterns designed for them, and perhaps a finish would be either sticky in time, or wear on the Brass, etc.

If the wood is in good condition count your blessings and move on. If no, then Part One discussed wood repairs, the main difference being that slides are more delicate, generally have no finish, so most such repairs are structural, such as filling or gluing cracks, etc.

It will be found that many, if not most, of the wood mounted images affixed to glass are protected in the same way as the more common and later slides, that is, they have a cover glass and both are held into a recess in the wood by a metal ring of iron or steel (sometimes brass) round wire, which either hold the glass in by friction, or with tiny brads. It is necessary to remove the brads and/or ring to remove the glass.

The ring is often rusted and this can be cleaned as described in Part 2 of this series. Sometimes it is necessary to loosen or remove the ring, due to inadvertent rotation of the image glasses in the mount. The cleaned ring can be simply reinstalled, or if too bad off or missing, another can be fashioned from equivalently sized, fairly springy, steel or brass wire.

The cover glass may be replaced if cracked or broken, but if the image glass is damaged in any way I have no suggestions for repairing them.

Of course, cleaning everything is a must, but avoid excess moisture and don't touch the inside surfaces of either the image or cover glass, for you will see and not like the result.

SIMULATED MOTION SLIDES

Seemingly the most prized slides are those that have one or more pieces of glass that move in some fashion. These are largely found in two types, the Sliding Glass type and the Rotating Glass type. The motions are accomplished by grasping protruding pieces of glass in the case of the Sliders (best known as slip slides), or by operating a lever or crank, the latter of which rotates glasses via a rackwork system, or pulleys and cords. Some are relatively simple, while others have a more complex system of a combination of the devices. It is not at all unusual to find a slide with more than one piece of moving glass, in addition of a fixed one, and to have a combination of cranks, levers, and rods. In addition, there is one of the more unusual types found which has a drive that operates a Maltese cross, or Geneva movement, in conjunction with a rotating shutter, to change images and give the appearance of motion utilizing the persistence of vision principle. Such simple and complex devices present a much greater challenge to the Restorer/Preservationist.

Not mentioned in the foregoing are the exceptions, which are those slides that have articulated figures, some slides....

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Restoration continued

The important thing to remember is that careful study and analysis of each slide must be undertaken prior to attempting any kind of repair, restoration, or preservation. If ever in doubt, restudy, rethink and perhaps ask for someone's opinion.

Slip Slides

We will begin with the type of slides predominating in most collections- - The Slider/Slip Slide, that is the type with one fixed glass, and one or two sliding glasses all in a wooden frame.

This type of slide is relatively simple in construction, and disables fairly easily. But as in the dissembly of any device, care must be taken to closely examine, observe and note by diagramming the positions of the parts as you dissemble them. I do not recommend attempting to work on more than one slide at a time, and only in a clean well lighted area.

Broken image glass is nearly impossible to repair with good optical results, for every repair is greatly magnified on projection, so I do not recommend such repairs.

Cracked or broken sliding glass sometimes can be repaired in non image areas, such as the protruding tip or "handle" portion of the glass being broken off or damaged. The usual best method of repair of this problem is with a new "handle" formed of a layer of thin cardboard, aluminum or other than metal, sandwiched between very good tape on either side and adhering to both sides of the sliding glass. Another method is to use epoxy to fasten the piece of metal "handle" to the outer edge of the sliding glass.

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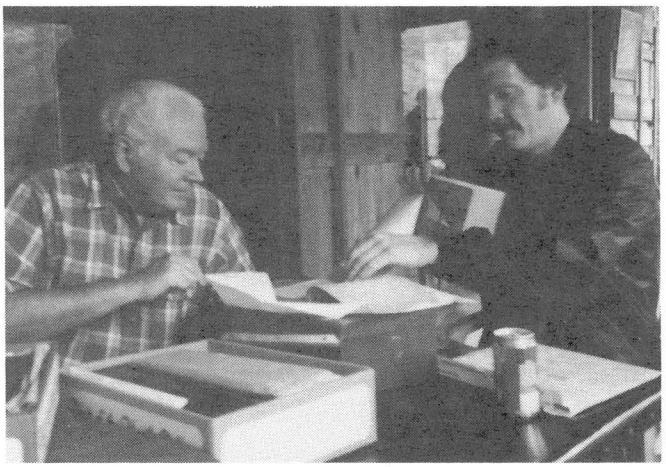
EAST COAST GROUP MEETS

By Debbie and Terry Borton

Finally, TFAECGTOMLSUSC has risen in the East. (TFAECGTOMLSUSC, in case you didn't know, is The First Annual East Coast Get Together of the Magic Lantern Society of the U.S. and Canada!)



Bill Brey and Don Sutherland compare notes.

Terry and Debbie hosted an informal get-together of East Coast types at their cabin on the Rancocas River in New Jersey. "Runaway," as the cabin is called, is located on a beautifully clean stream that wanders through the Jersey Pines, a huge tract of wilderness improbably located halfway between Philadelphia and Atlantic City.

Don Sutherland came from Staten Island, NY. Bill Brey and his wife hopped over from Cherry Hill, NJ, just a few miles away. David and Muriel Tischler drove down from Brewster, NY. Vickie Bolling and her husband Mike came from Mystic, CT. Everyone brought something, and everyone found something.

Don brought multiple images of the Knights of Pythias, some of which were by Joseph Boggs Beale, which Terry happily exchanged for some other Beales that Don didn't have. David and Muriel brought a strange- looking, unidentified photographers's lantern, which, as it turned out, was featured in Bill Brey's book on John Carbutt, who had invented it. Bill brought an even stranger-looking contraption, a silver-colored gadget for making gas, which, with a little tweaking, the group managed to fit together. And Vickie and Mike, who are new collectors, brought their enthusiasm, and left full of lantern stories.

Vickie Bolling lights up with a new slide.

Terry and Debbie gave a few portions of a new show they're working on: the hot went swimming; the daring went blueberrying from a canoe; everyone ate and drank more than they should have; no one regretted it at all.

And already people are talking about TSAECGTOMLSUSC - The Second Annual...

WEST COAST MEETS

By Alice Koch

The annual picnic meeting met at the home of Sue and Bob Hall in Gig Harbor, WA. August 19,1990 at noon.

Present were the Beckers, Londons, Kochs, Halls, Richard Kennedy, Larry Cederblom, Potters, Bob Bishop and Bob Skell.

Sue showed her miniature Magic Lantern. The place to order; Miniature Mart (Ellen & John Blair)
1807 Octavia St.
San Francisco, CA 94109
(415) 563-8745
Price $23.00 incl. mailing

Larry has started his own business Lamphouse Productions. We discussed what Larry will be making.

Sue showed us a colorful broadside "Lanterna Magica" Cosmos, Joe read a poem "The Exhibitors Connundrum" by Theodore J. Harbach.

Bob Skell showed us a group of lovely miniature (children's) lanterns. All different types were in the group. These have all been restored.

Joe had slides of San Francisco Fire, Peru, Australia, blacks and religious. Some sold and some did not.

We broke for a lovely lunch. Sat out on the Hall's porch for that lovely day.

Went to the basement for slide viewing. Bob Skell showed slides; Knights of Phythias, Beale slides, humorous slides; "Advice to the Beekeeper: "Time Marches Backward."
We had a fun Sing a Long with slides.

Next meeting at Larry Cederbloms. October 28th. December meeting will be at the Kochs December 9th.

THE EXHIBITOR'S CONUNDRUM

Submitted by Joe and Alice Koch

Two travelers met at the village inn,
And the face of one wore a jolly grin,
As the other inquired with a curious phiz;
"Pray sir, may I ask what your business is?"

"I make Pictures, sir," said the jolly one,
"And make them so well people shout, "Well Done!"

"A clever Photographer, then, you must be;
I'll be glad, sir, to have you photograph me."

"No; Paintings I make, and with skill so rare,
Old masters and I the honors oft share."

"Ah, you're an Artist. I'm right now, confess;
I'm a Yankee and know how to question and guess."

"No; and yet I plenty of canvas use;
My primary object is to amuse."

"Ha, ha, methinks I now know what is meant:
A Circus Performer with canvas tent."

"No, again; for I instruction convey
In a rapid, valued and lasting way."

"Ah, then you're a Teacher; and no, I am not;
For teaching's part of each traveler's lot."

"What, Traveler too? Then I should surmise,
That you are a Wizard in shrewd disguise."

"The world's too wise to have its Magician;
So I'm called a Stereoptician.

Guess and surmise, sir, as much as you will,
You'll scarcely discover the niche I fill.

I send nothing through space and make it seem,
As bright and real as a beautiful dream.

I'm an Artist, Photographer, Teacher,
Wizard, Humorist, Traveler, Preacher,

A Manager shrewd, A Lecturer wise,
An Exhibitor seeking a golden prize;—

The business I'm in perhaps you now know:
I run a SUPERB MAGIC LANTERN SHOW!"

Theodore J. Harbach 1892
809 Filbert St. ,Philadelphia, PA

The sliding glass is most often held in place by tiny metal pins, or brads. Sometimes these are missing, and easily replaced with very fine headless (cut them off) brads or wire nails.

It should be carefully noted that there is a small strip or sliver of Black Paper or card, top and bottom, and sometimes more than one in each location which separate the fixed glass from the sliding glass. These must always be present to prevent the two glasses touching each other, and damaging the image on the fixed glass, or the Black out areas on the sliding glass.

After removing the pins, or in some cases the wooden stops, the sliding glass will be easily removed from the wooden frame, and both the fixed and moving glass should be gently cleaned on at least the inner surfaces. Be very careful to test that a damp cotton swab (Q-Tip) will not cause any of the painted image, or the Blackout areas to dissolve and run or remove.

It is not likely that very satisfactory repair or restoration of the colored image can be done without extensive knowledge of the use of transparent paints, as well as the techniques of using them, so I discourage any one not so familiar from attempting such "Inpainting.

It is a different story with the Blackout areas painted onto the sliding glass. Just about any quick drying flat black paint carefully applied will do, but it is essential that it be allowed to dry for 48 hours before assembly so that most thinners will have evaporated before reassembly to prevent attack of the image by such. Sometimes the blackout areas have flaked off in part, or may misregister to show the proper effect. Additionally, if the sliding glass has no blackout left, or you must use the sliding glass from another or broken slide, then it is usually obvious what areas should be blacked out to produce the desired effect. The beauty is that it can be done over and over to achieve the best blackedout area and effect.

When reassembling the slide, be certain the separating Black Card strips are in place. Brads and pins can be best replaced by use of a tool used by picture framers, and is readily available from Talas at 213 W. 35th St., N.Y., N.Y. 10001-1996. Phone 212-736-7744. FAX 212-465-8722. Their name for the tool is Brad Setter, and their order code for them is BRASET-350, or 351. The latter of which I recommend since it has a wider throat, and you might use it for picture frame mounting as well. The tool is $19.95, plus shipping, but you may find such tools at picture framing suppliers in your own locale. No hammering or glass breakage is likely using this tool.

Rotating Slides

Some slides in both children's, and professional's sizes have rotating discs over a fixed disc, and the rotation is accomplished by turning a handle on a wheel lying in the same plane as the disc being rotated. The two wheels are actually thin wooden pulleys, connected by a thin cord, or sometimes cords, if there is more than one moving disc. The most encountered problem I have seen, and about which I have had the most questions, is the cord is broken, missing, or slack, or worst of all been replaced by a rubber band or kite string or some other unsatisfactory material.

If the cord is in good shape, AND, the wheel/pulley with the handle on it is mounted in a slotted opening, super, since all that then needs doing is loosening the axle screw on the back and moving the wheel/pulley outward until the desired tightness is achieved. This was the easy one!

If the cord is not satisfactory, then go to your nearest fishing supplies store, and purchase a small amount (however a small amount they will sell you) or a woven (not monofilament) fishing line, usually a light tan color and of sufficient diameter (not too large for the pulley groove), not so small as not to have sufficient friction to turn the driven wheel/pulley. Knotting the cord is the most difficult part of the job, so consideration should be given to cementing lapped ends together to make a strong, and not so knotty (and thus interfering joint). Again, a quick set Epoxy, or even Super Glue, may be the best answer. Remember to keep tension on the cord so that it will work properly.

Another common problem with any rotating disc slide is that the rotating disc sticks or binds in the surrounding wooden circular opening. Since most such moving circles have a metal band about them, an exacta knife with a very fine exaggerated point might be used to very gently clear a very thin clearance between the rotating disc, and the wood by shaving off the wood very delicately. This might save dissembly. I do not recommend use of an abrasive, since the particles will stay in the wood and continue to abrade the metal rim.

If necessary to disassemble, then follow the same care instructions given for the sliders. Once apart, then the use of abrasives, knives, or fine hand tool grinders may be used to relieve the opening the tiniest amount. Try a little, replace the glass temporarily, and if not easy to turn, remove the glass and

take out a little more wood. The real point of caution here is to only remove enough wood to make the rotating glass rotate freely, without side play or wobble, for such may adversely affect the projected image. Clean the glasses inner surface very gently before reassembly. Reassemble and enjoy your work.

Some rotating glasses are rotated only through a few degrees of arc, generally showing some motion up and down, with movement accomplished by a thin metal lever fastened to the metal rim of the rotating disc. Most I have seen were soldered in place. An electric solder gun, with very small ROSIN core solder and be used delicately to renew broken solder joints. The broken joints were undoubtedly brought about by the binding condition addressed just before this, and the binding should be cured before anything else, thus its precedence in this writing.

A drop of Super Glue might be used to reattach the lever, but I have some reservations about this method for fear too much of a drop will impinge on or damage the image area, unless done very carefully.

We now move on to the repair and restoration of the next most encountered type of moving or mechanical slide, the Rackwork slide, or one that rotates a disc by means of a circular rack (Gear around the edge of the rotating disc) driven by a pinion (small gear on the shaft from the operating handle).

As in the case of any rotating disc, it must be free to do so, and if not, it must be made to do so by the means described in foregoing sections.

Make certain that all fasteners holding the discs, shafts, etc. are doing their job, and if not reset, or tightened, then to do so. If a fastener is missing, replace with a suitable one.

The worst possible problem to encounter with a rackwork slide is damage to either or both of the geared parts. Sometimes only one tooth of either gear is broken, but whatever the degree of damage, it is most difficult to repair. The extent to which one may go to effect a proper and functional repair, is largely dictated by the value of the slide, its overall condition otherwise, and, sometimes, just the challenge.

The easiest gear to repair is the pinion, or smaller gear on the shaft turned by the crank handle. Some machine shops will endeavor to make and fit a new gear, at a not too exhibitant price, but be prepared to pay more than you might think. Such shops usually charge a minimum and or set up charge.

If the larger ring gear or rack is missing a tooth, it is possible to effect a repair, but this is infinitely more difficult, and the process so complicated, that it would be best to write to me for additional information.

A possible source of gear work is someone who does miniature work, or even a clock repairman.

Freeing the circumference of the moving glass is just as necessary with this type slide as all of the foregoing. In fact, I am convinced that much damage to the gears, levers, etc. is caused by persons attempting to operate a slide mechanism. SO, NEVER FORCE A SLIDE TO MOVE ESPECIALLY ONE BELONGING TO SOMEONE ELSE!!!

Specially articulated and unusual slides sometimes require very special techniques to repair, and are so rare that I will not have sufficient space in the article to address the many variables, but will welcome inquiries.

Some slides are in metal holders, and if rusty, etc., then care must be given to the proper Repair, Restoration, and Preservation of the Metal parts. See Part 2 of this series for more on that subject.

LENSES

It is not likely that all the lenses on collected Magic Lanterns will be subjected to actual use for projection. However, since they are an integral part of the wonderful devices, they should be restored, repaired, and preserved with the same care and attention to detail as the rest of the Lantern.

The lenses come in a very wide variety of sizes, and are mounted in metal lens barrels or holders. Some are very simple in design, sometimes even just a meniscus shape, while others may consist of multiple elements. Some of course are Condensing lenses (those found behind the slide carrier, and between the slide and the light source), and most of the rest are those in front of the slide, and are used to project the image on the slide onto a screen. These latter lenses are usually moveable so as to properly focus the projected image. The focusing arrangement may be a simple sliding tube, or may have rack and pinion movement, sometimes of very complicated design. some of the projection lenses come in boxed sets of varying focal lengths used according to the distance the image is to be projected. These lenses may be interchangeable by simply sliding into the front most lens barrel.

Continued page 16

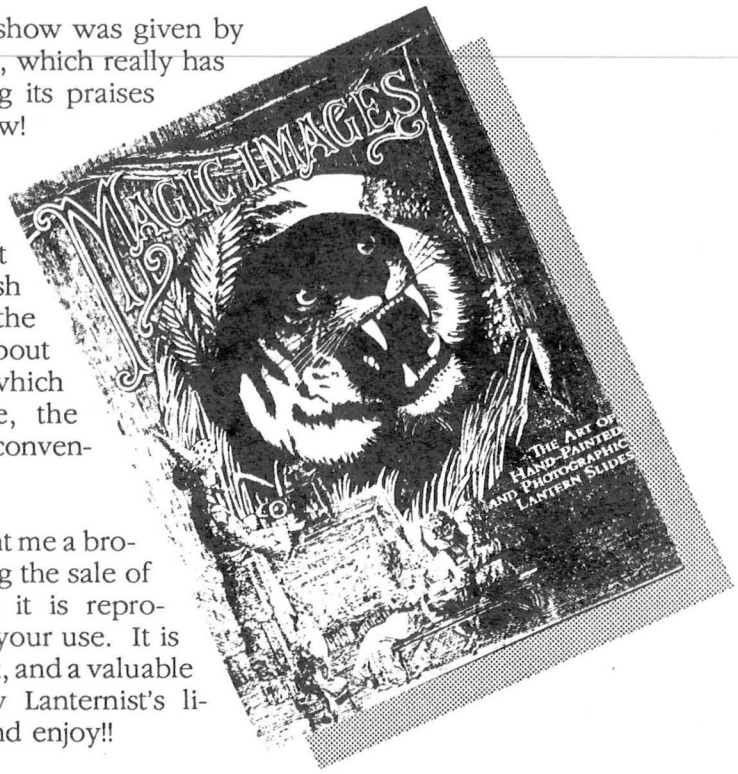
THE MAGNIFICENT 1990 BRITISH MAGIC LANTERN CONVENTION

by Jack Judson

Magnificent Shows, Beautiful Slide Exhibition, Wonderful Market, Terrific Hosts, Many Great Friends, Large Auction, British Convention held last April, and happily attended by a very nice sized group from the American Society, tho' honestly some are members of both. Dick Balzer made a presentation about some guy name Denton who sold underwear I believe, or did I miss something during the gales of laughter accompanying his show? The American Ambassador to Great Britain, Henry Catto, was invited to come by and greet the American contingent, and he graciously did so, and enjoyed meeting the Americans and seeing the Exhibit. Photos of his visit, and of the American Society contingent are here for those went and did not, to enjoy.

Terry and Debbie Borton gave a truly knockout Christmas Show in April, complete with Carolers, musicians, and their presentation was one of the two Highlight shows of the convention. Congratulations to you both.

Another terrific show was given by Herman Bollaert, which really has everyone singing its praises to this day. Wow!



Last and by no means least, in their usual great style, our British folks turned out the beautiful book about Lantern Slides, which was, of course, the theme of this convention.

David Henry sent me a brochure advertising the sale of this book, and it is reproduced here for your use. It is a must buy book, and a valuable addition to any Lanternist's library. Order and enjoy!!

Afterward, the slide exhibition was moved over for a few months showing at the Museum of the Moving Image, in London.

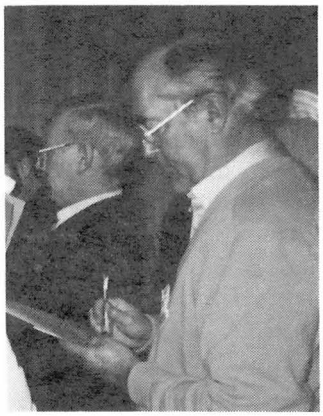
Will all the US/Canada Society members please smile!

Left to right: Don Curran, Tony Dugdale, Chairman of British Society, Henry Catto, U.S. Ambassador, Jack Judson, Ralph Wileman

The Bortons having a blast!

Judie and Ralph Shape

Alice Koch, Joe Koch, John Gallaro, Ralph Wileman



Don Curran before the auction.

A SHORT REPORT ON THE MAGIC LANTERN CONVENTION IN LONDON

BRAVO BRAVO

By Alice and Joe Koch

The British did it again. They gave another splendid convention April 6,7,8th, 1990 at the British Architectural Association building Bedford Square, London, England.

It was a full three days and nights of programs, with sunny but cold days and nights.

Most outstanding shows to us were; Hamer Waddington's "scientific show," Herman Bollaert and sons show with trumpets (live), Terry and Debbie Borton with their "Christmas in April" complete with Christmas decorations and period style chorus. (Victorian). The hall was transformed in less than 2 hours.

We renewed acquaintances and were delighted to see our old friend Bill Main who we had visited in Wellington, New Zealand about five years ago.

We met and sat with a delightful young couple George and Mary Ann Auckland. They met and became acquainted when she had slides and he had a Magic Lantern. Her slides were of her grandmother on a mountain climbing expedition, in Vancouver, British Columbia, Canada. This lady had to be a woman who was "before her time." George, who works for BBC makes films for Pennyfarthing Films, Mary Ann works for the phone company in public relations. We were placed at the same table for the banquet. We thoroughly enjoyed their company.

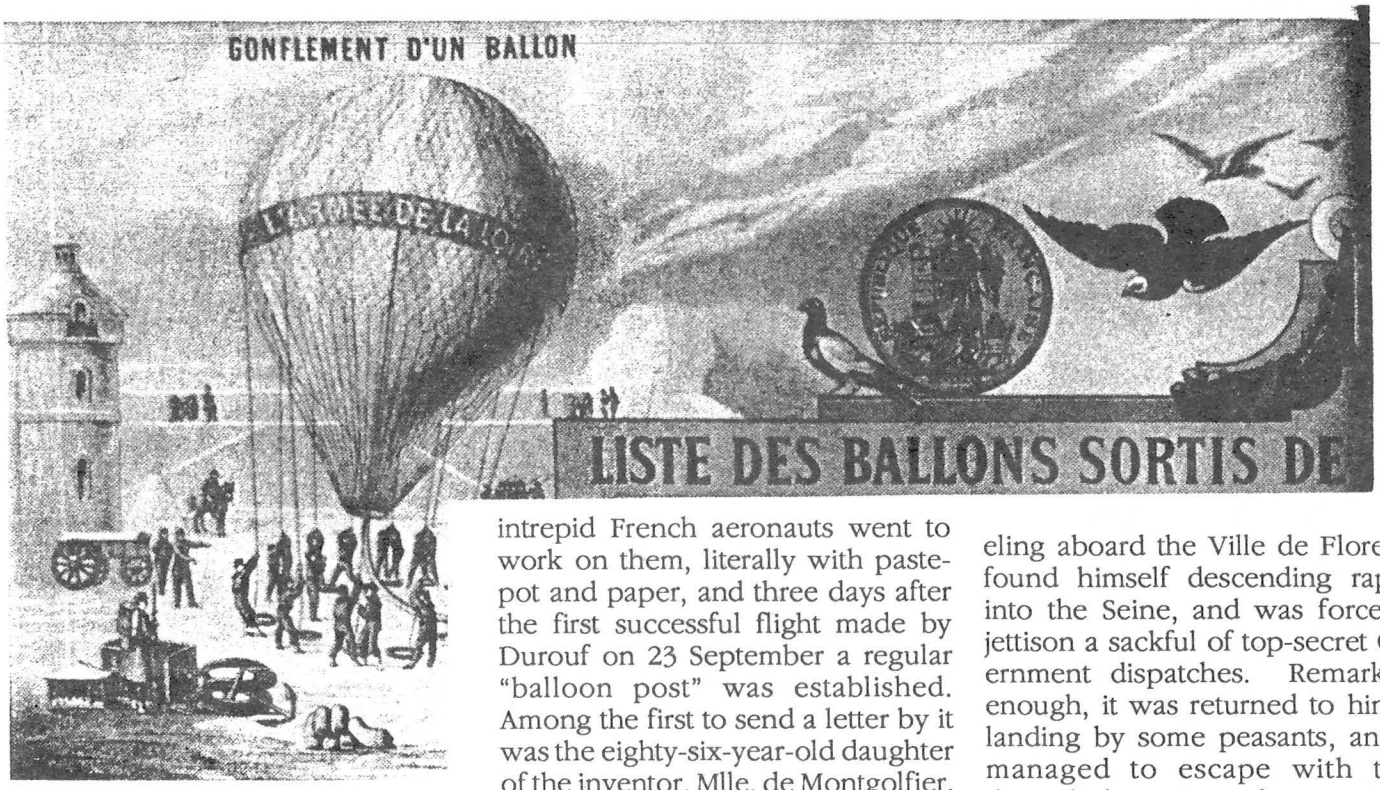
We had a good showing of U.S. and Canadian members of our own society.

We traveled by chance to Portugal with the Homer Peabody's. They were going for a tennis tournament and we were going to visit some friends who had moved there.

Joe and Alice Koch

We were limited on our time in England so did not get to many shops to look for M.L. material. However we had picked up some slides at the convention. In Portugal we found no material at all.

Tony Dugdale, US Ambassador and Jack Judson viewing slide exhibit



BY BALLOON FROM PARIS

Subimitted by Ralph Shape

In the unrelieved gloom that hemmed them in from every side at the beginning of November, there was just one thing that could bring a glow of pride to the hearts of all Parisians; the sight of the balloons of Paris, rising up with graceful bobs and curtsies to drift defiantly out over the enemy camp. It was the French, after all, who had invented both the gas and the hot-air balloon; and they had even used them as early as 1793 to carry dispatches across the enemy lines. Now, a symbol of Paris's resistance, they represented her on thin lifeline with the rest of civilization, and a great morale-booster to her own people.

When the siege began, there were only seven existing balloons in the city, some of them in shreds. The intrepid French aeronauts went to work on them, literally with paste-pot and paper, and three days after the first successful flight made by Durouf on 23 September a regular "balloon post" was established. Among the first to send a letter by it was the eighty-six-year-old daughter of the inventor, Mlle. de Montgolfier. Special light-weight forms were devised, not unlike today's air-letters - sometimes with slogans in stilted German on the exterior (just in case they fell into enemy hands): "Crazy people, shall we always throttle each other for the pleasure and pride of kings?" or "Paris defied her enemy! All France is rising; death to the invaders!"

After Durouf, balloons took off at a rate of about two or three a week, usually from an empty space at the foot of the Solferino Tower on top of Montmartre, or from outside the Gare du Nord and the Gare d'Orleans. Godard one of a family of veteran aeronauts, got away successfully suspended from two small balloons lashed together and appropriately names Les Etats-Unis. Tissandier, flying in the patched-up Celeste, which in peacetime had never been capable of staying in the air for more than thirty-five minutes, managed to reach Dreux (fifty miles from Paris) after passing so low over Versailles that he could see Prussian soldiers sunbathing on the lawns, Lutz, traveling aboard the Ville de Florence, found himself descending rapidly into the Seine, and was forced to jettison a sackful of top-secret Government dispatches. Remarkably enough, it was returned to him on landing by some peasants, and he managed to escape with them through the Prussian lines to Tours, disguised as a cowherd. Another unfortunate, faced with a similar crisis, threw his lunch pack overboard in mistake for ballast; yet a third threw himself out, but fortunately landed in a soft beet-field.

Not until the eighteenth flight, on 25 October, did a manned balloon (curiously, the Montgolfier) fall into Prussian hands. It does seem little less than miraculous, today, that so many of the Paris balloons succeeded in getting through. Equipment was incredibly primitive. The balloons themselves were constructed simply of varnished cotton, because silk was unobtainable, and filled with highly explosive coal-gas; thus they were exceptionally vulnerable to Prussian sharp-shooters. Capable of unpredictable motion in all three dimensions, none of which was controllable, in inexperienced hands they had an unpleasant habit of shooting suddenly up to six thousand feet, then falling back again almost to ground-level. Huddled in their draughty baskets, the balloonists suffered agonizingly from the

cold as the winter grew more bitter. Often they carried no compass, and after a few minutes of twisting, giddy progress they had in any case lost all sense of direction. To every corner of France - and beyond - the winds blew them, and they seldom had the remotest idea where they were on landing.

"Audace humaine! effort du captif! sainte rage! Effraction enfin, plus forted que la cage! Que faut-il a cet etre, atome au large front, Pour vaincre ce qui n'a ni fi, ni bord, ni fond, Pour dompter le vent, trombe, et l'ecume, avalanche? Dans le ciel une toile et sur mer une planche."

So wrote Hugo in praise of these early cosmonauts. Yet, for all the perils, there was never any shortage of recruits. The sense of exhilaration - the joys of popping champagne corks in those precarious baskets to toast "Death to the invaders! Vive la France!" as the balloonists escaped over the Prussian lines - diminished any sensation of fear.

In the deserted halls of the Paris railway stations, assembly lines were set up for fabricating balloons. Between the rusted lines, the completed balloons were varnished, stretched out, partially inflated, like rows of massive whales. In the waiting-rooms, sailors were busy braiding halliards. From the station girders, "dummy" baskets were suspended for training new recruits.

Meanwhile the best brains in Paris sought frenetically for an invention whereby the balloons could also be flown back into Paris. For, being unsteerable, they afforded only a one-sided means of communication. Ideas proliferated: a huge "dirigible" to be propelled by a 400 horsepower engine; sails, oars, rockets and even the harnessing of ten thousand pigeons. Rumours ran round that a team of mighty eagles from the zoo had actually been harnessed to a balloon, "guided by an aeronaut by means of a piece of raw flesh fastened to the end of a long stick". One balloon did leave Paris with a propeller hand-driven by three beefy sailors; but it still flew in the wrong direction. An expert balloonist, Tissandier, persistently attempted the return flight. But none succeeded.

The humble carrier-pigeon was to prove the only means of breaking the blockade in reverse. In the first recorded usage of micro-photography, Government dispatches in Tours were reduced to minute size and rolled into a pellicle, so that one pigeon could carry up to 40,000 dispatches. On reaching Paris, these were then projected by magic lantern and transcribed by a battery of clerks. In the course of the siege, 392 birds were sent off, of which 59 actually reached Paris. The remainder were taken by birds of prey, died of cold and hunger, or ended in Prussian pies. Their safe arrival had a signal effect on Parisian spirits, and when the war ended there was serious talk of rewarding the noble birds, which some compared to the geese of Rome, by incorporating them in the city coat of arms.

The Prussians began to take the balloons seriously. Attempts to send up sharp-shooters in rival balloons ended in disaster. Herr Krupp was instructed to design a special anti-balloon cannon, but that too proved ineffective. The most dangerous challenge to the balloonists was provided by the Prussian's excellent telegraph system, which tracked the balloons and sent Uhlan patrols after them. The counter-measures began to bear fruit. First, the Montgolfier was seized on landing in Alsace after a three-hundred-mile flights. Two day later the Vauban carrying Reitlinger, a special emissary of Jules Favre, descended in a forest near

Continued page 18

Lens barrels are found in brass and steel, and may be plated, painted, or polished as is usually the case with brass. I will not deal with restoration of the lens barrels or holders in this part, since it was covered in Part 2. Please refer to the suggestions and methods given there.

I will first address the subject of Condensor lenses.

Condensors are most often the largest lenses in a Magic Lantern, and are quite massive and heavy by comparison to the Projection lenses. Other than in Toy Lanterns, most Condensor lenses come in a set of two Plano Convex lenses of about 3 1/2 to 4 inch diameter, mounted in a metal cell, with their convex sides facing. Naturally there are exceptions to this configuration, but for the most part the order I have just given will be found.

Some of the Metal Cells simply slip together, while others screw together, and may have spacing sleeves between the two lenses, inside the cell. The lenses may also be held in place by spring rings of round or flat wire. Later model Cells were more of a Cell Box affixed to the front of the lamp housing, and sometimes the lenses simply slide into thin metal grooves in the box. There is in such cases a lid that is either screwed onto the box, or held onto the top of it by fasteners of various types, such as snaps.

Due to their location, mass, and the heat from the light source, the rearmost of such sets cracked due to too rapid heating of them. In fact, some of the old literature mentions warming up the lenses on a radiator in the room, or even in the pockets, before attempting to use them. This warning is today even more important, since finding replacements is a most difficult, if not impossible, task. I have not been able to find any supplier affording the sizes and configurations needed. Since the cells or holders are somewhat weak, shipping or transporting Magic Lanterns with the Condensors in place is a cause for caution. The best practice is to remove the Condensors for transport separately. Thus, they themselves will not be damaged nor will their holders.

I recommend that Condensor Cells be opened carefully, and both the metal and glass parts be cleaned properly, if not for projection, at least for preservation, and at least aesthetics. Be certain that care attention is paid to and perhaps diagrams made of the order of disassembly, so that when reassembling, it may be done correctly.

Clean, polish, paint or Lacquer the metal parts as mentioned in Part 2, being careful to note that the inside surfaces of many Condensor Cells or Boxes are painted a Flat Black. Redo it if necessary, and this is especially important if you intend to use the Magic Lantern for projection.

Cracked lenses are not generally repairable, but attempts might be made with special lens cement, but due to the heat, may not be successful.

In any event, carefully clean the Condensor lenses with soft flannel cloths, and water with a few drops or so of ordinary rubbing alcohol in it. Do not use any volatile cleaning fluids on the lenses, unless two things are found—that the lens is definitely one piece and some gummy substance will not yield to the Water/Alcohol mix. The reason for this is that some lenses consist of more than one piece of lens glass cemented together to make one, and the cement might be attacked by the solvent. I have found that water, and plain liquid detergent in a weak solution, will clean most any lens safely.

Reassemble, and enjoy your handiwork.

The Projection lenses present more of a challenge for you.

Projection lenses, except in Toy Lanterns, are frequently more complex in both lens elements, design, and mounting methods. Additionally, there is the focusing mechanism to deal with.

Again, the lens should be carefully studied, and carefully disassembled. Sometimes disassembly is very difficult, and care must be taken to properly understand how the lens comes apart without use of excessive and damaging force. Also, when disassembling carefully, note the order of parts so that reassembly will be possible.

All Metal parts must be cleaned, examined, and any necessary refinishing or restoration should take place at this time. Be certain that the parts are sound, and slide or turn easily. This is particularly true of lens tubes, and the rack and pinion parts. Such mechanisms are often stiff from years of neglect, and lack of lubrication, and nothing causes more damage than persons attempting to operate the mechanisms and forcing them to turn. Don't do it!!!

Tighten any loose screws or other parts, and follow the metal instructions in Part 2., and note the proper refinishing instructions given under the Condensor lens section.

Clean the glass lens parts in the manner suggested for the Condensor lenses.

Reassemble the lens, taking care to do it properly and carefully, for the threading on such items is very fine, and forcing them to screw together can result in damage.

Be certain that all moving parts are properly lubricated with something like sewing machine oil, or Lubriplate white grease, used sparingly.

If the Rack and/or Pinion is stripped, or teeth are broken, the rack part is most easily remade at a machine shop, but the small rotating pinion gear presents a much more difficult repair or replacement problem, and simply must be approached on a per case basis. Perhaps previously made suggestions about those who can do such work will help here.

Toy Lantern lenses are almost always of simple design, and are often held in place by friction, or friction rins or collars, and can be removed in most cases for cleaning. Care is always called for, since in the case of Toy Lanterns the parts are using of very thin metals, and the lenses themselves are sometimes very thin and fragile. Glass does age too, and may be more brittle.

For those who use their lantern for Projecting, I cannot too strongly recommend consideration of, and installation of heat absorbing glass in a hand made metal frame between the light source and the Condensor lenses. Not only will you help to prevent cracking or damage to the Condensors, but you will eliminate considerable heat in the light going through your slides!!! So this suggestion can be a very valuable Conservation method.

Heat Absorbing Glass is available from a variety of optical sources, but Edmund Scientific, 101 E. Gloucester Pike, Barrington, N.J. 19007-1380. Order telephone is 609-573-6250 or 547-3488, FAX 609-573-6295. These folks are great and can give technical assistance. They have a nice Catalog for Optics, Sciences and Education, in which may be found some of the times you will need.

An additional Conservatorial measure is to install a small pancake fan in the lamp housing to help dissipate the heat the more efficiently than by convection alone. The fans are available from computer, and or electronics supply houses, in a variety of voltages. You might want to try them out to be certain they do not create a noise problem.

We have most assuredly covered a considerable variety of topics in the three parts of this series, and I hope the information contained in them will be utilized to preserve the wonderful material that many of us collect.

It is my intention to somewhat expand on all parts of this series, and to publish the result in bound form sometime in 1991. As soon as they are available, the Society will notify the members and other interested persons where and how they might be obtained.

This concludes the series, and I would be pleased to hear from anyone who has a question or problem with any of the subjects covered.

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WANTED/FOR SALE

WANTED

If anyone has tips or information about painting on glass which includes suggestions for types of paints and proven methods, could you please forward the info to me. I am interested in producing some of my own slides. I am also looking for early slides of Canada both in 3 1/4" square and 3 1/4" by 4" formats.

Please forward the information on painting as well as a description of the slides to:

John Gallaro 217 Jarvis Street, Apt # 6 Toronto, Ontario Canada M5B 2CI Hm. 416-368-9708

WANTED

Astronomical magic lantern slides. Slides of the heavens, stars and planets. Peter Thomashow 479 West 22nd St, Apt. 4, NY, NY 10011 Phone/Fax: 212-255-8630.

WANTED

May issue of 1930, Saturday Evening Post. Contains an article on Magic Lanterns. Joe Koch Phone (206) 833-7784, 2902 28th St. S.E., Auburn, WA 98002

FOR SALE

1890-1900 Hand Tinted photographic glass slides clearly picturing many aspects of life in Japan at the turn of the last century as well as varied points of interest. 109 intact plus 26 cracked but usable. For details or to make offer respond to: Stanley G. Kroto, Seven Lakes Box 665, West End, N.C. 27376, (919) 673-9181

Continued page 20

Verdun, and Reitlinger only reached the Belgian frontier after the narrowest of escapes from Uhlan patrols. That same day the Normandie also came down near Verdun and was seized by Uhlans.

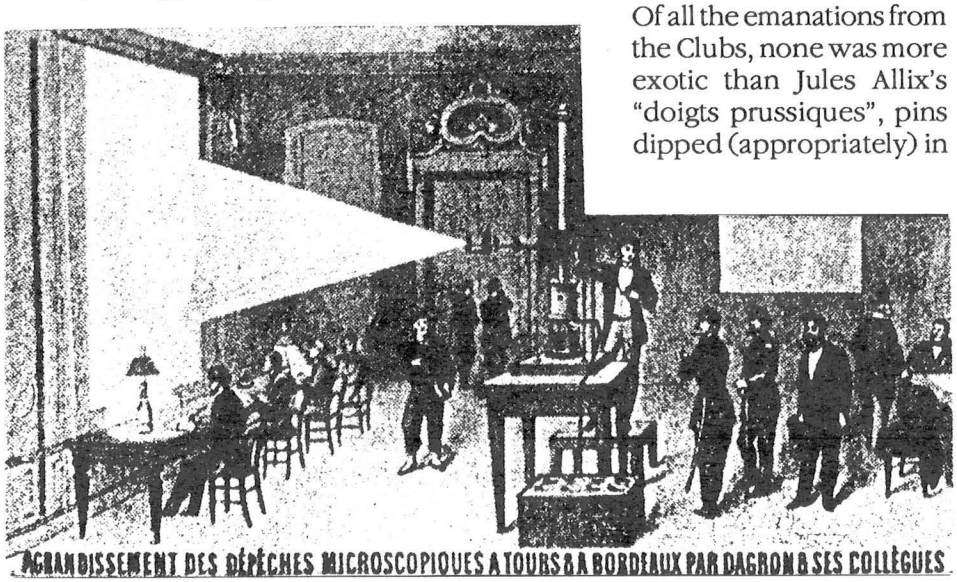
Now the Parisians became forced to send up balloons by night, which resulted in some of the grimmest and most dramatic flights of the siege. After taking off at 1 a.m. on 25 November, the Archimede came down at dawn in Holland and would undoubtedly have been blown out to sea had its flight lasted a few minutes longer. In December the Ville de Paris landed at Wetzlar in Germany, believing it to be Belgium; and five days later the Chanzy ended up in Bavaria after an eight-hour flight. But no flight was more perilous or more remarkable than that of the Ville D'Orleans, which, after a terrifying flight of fifteen hours, landed in the middle of Norway - nine hundred miles away - to the total astonishment of its crew!

By a real miracle, until 28 November and the thirty-fourth balloon, the Jacquard, there had not been one single fatality. Manned by a young sailor called Prince, the Jacquard was spotted from the Lizard lighthouse, disappearing out into the Atlantic. Altogether some 65 manned balloons left Paris during the Siege. They carried 164 passengers, 381 pigeons, five dogs, and nearly eleven tons of official dispatches, including approximately two and a half million letters. Six landed in Belgium, four Holland, two in Germany, one in Norway, two were lost at sea, but only five fell into enemy hands. It was an epic achievement, by any standard.

The balloon was not the only scientific development to occupy fertile Parisian minds. Inventions and ideas of all kinds, many produced in the fervid atmosphere of the "Red" Clubs, poured into the Government. One suggested poisoning the Seine where it left Paris; another, unleashing the more ferocious beasts in the zoo on the Prussians; a third proposed a "musical mitrailleuse" which, siren-like, would lure the Kultur- lovers by playing Beethoven and Schubert, then scythe them down. Slightly more prophetically practical ideas included a "mobile rampart", a precursor of the tank; shells that would emit "suffocating vapours"; and "pockets of Satan", filled with petroleum, which would burst over enemy positions, covering them with a blanket of napalm-like fire.

Of all the emanations from the Clubs, none was more exotic than Jules Allix's "doigts prussiques", pins dipped (appropriately) in prussic acid, with which the women of Paris were to defend their honour. These were to be the weapon of a remarkable corps created by Felix Belly, called the "Amazons of the Seine". "The Prussian advances towards you- you put forth your hand," explained Allix, "you prick him - he is dead, and you are pure and tranquil." Alas, the "Amazons" were never put to the test. It all appears to have been something of a confidence trick; having pocketed numerous enrollment fees, Belly disappeared. (Allix later held an appointment under the Commune, and ended in a lunatic asylum.)

Meanwhile, all over Paris, under Dorian's inspired guidance, the more humdrum weapons and munitions were being turned out in vast new plants or tiny basement rooms. By the end of the siege, Dorian's workshops had produced no less than four hundred cannon. Half of them had been financed by popular subscription, launched by Victor Hugo. With immense pride, the inhabitants of the poorer, "Red", districts considered that the weapons had actually been "bought" by them, were almost rightfully theirs. This was to become one of the immediate causes of the outbreak of Civil War when the Siege ended.



AGRANDISSEMENT DES DÉPÊCHES MICROSCOPIQUES A TOURS & A BORDEAUX PAR DAGRON & SES COLLÈGUES

The **Movie Machine Society** will be having a symposium in Los Angeles, CA. Janurary 22,23 & 24, 1991, at the Los Angeles airport Marriott.

For further information call Wes Lambert, one of our former members, at (805) 482-5331. They have invited the Magic Lantern Society to take part.

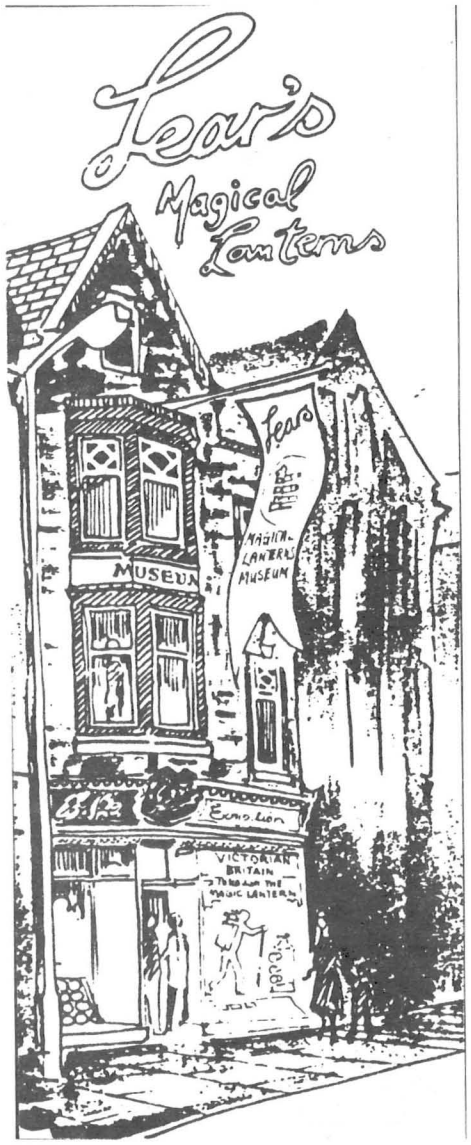
ON THE MOVE AGAIN

By Bob Bishop

It seems the old adage still rings true. The best made plans of mice and men often go astray. So has evolved the saga of Anita and Doug Lear and their long time activity with the magic lantern medium. First more years ago than they care to number they left secure lives in their respective fields. They purchased and refurbished a Buty boat and named it the Magic Lantern. Then despite being tagged as 'eccentrics' by some newspaper columnist, they made their entry into the magic lantern field. The Magic Lantern, brightly decorated with the word Phantasmagoria painted in large letters on both sides of the cabin floated along the Macclesfield Canal as well as the Trent and Mersey waterways, just to mention a few of the many canals which bisect the English countryside. But to their growing dismay they discovered unfeeling Harbourmasters would deny them moorage in town centers, requiring them to tie up at the edge of town, some times miles from the activity of fairs and festivals.

Newton, their shaggy dog often took the point leading the way past the moors. Sleepy cattle scarcely noticed as the colorful Magic Lantern ghosted by. Long, slow miles and seemingly innumerable locks to be manually operated and on arrival only an extremely small number of paying guests could be accomodated on the seven and one half foot beamed Buty boat, the Magic Lantern. In addition the crew was getting larger. Besides Doug and Anita as well as Newton, two young boys, Merlin and Elwynn now had to be berthed in the long slender theater boat. (There are some who believe the great Djinn of the Middle Sea was also aboard. But then he required practically no room what so ever!)*

A second Buty boat was purchased and refitted to be a floating theater. Now the original craft served as a tug and home for the Lears. They continued their travels. But after a year or two a decision was made to settle in Milton Keynes so the two growing boys could attend a proper school. It



was time to leave a maritime life style. Larger audiences and more income needed to be commanded in order to care for their growing family needs. One of the theater boats was purchased by the owner of a traveling puppet show. (It is reported the Djinn was furious about this transaction. To think he a great Djinn of the Middle Sea could be replaced by a mere puppet was intolerable!)

The two story home in Milton Keynes was immediately inundated with books, drawings, slides, lanterns and other kinetic devices. Even the boys bedrooms were crowded with cabinets filled with slide and other magic lantern memorabilia. Now the Lears no longer glided along smooth waterways, opening and shutting canal lock gates. Now their show materials are in a Volkswagon Vanagon. An organ along with lanterns and boxes of slides were standard cargo as they traveled the highways about England. But the word was out and now despite a yearly schedule of fairs and festivals in their own country they now were receiving calls for programs in Spain, Germany, Belgium, France and the Netherlands. There was even some talk of a trip to Japan. Fewer shows but vastly larger audiences.

Now a third child was with them and the little home in Milton Keynes was no longer adequate for their purposes. They began the search for that particular sweet place to settle in once and for all. Doug would often take the Vanagon on showless weekends and search for that special place where the children could grow in sereneity, where he and Anita could continue their interest in the many facets of the magic lantern world. Anita with her new found interests in 'peep show eggs' and Doug continuing to make modern versions of the mechanical slides. That place which would be a destination point for anyone with the slightest interest in the wonderful world of light and shadow. No longer would the Mecca be St. Ives, where the Barnes brothers so long beckoned the lantern enthusiast but it would be 'Bodlondeb' the peaceful acre in Wales. They found and purchased a property seemingly perfect for their purposes. Two large houses,

On The Move continued

a total of 33 rooms, lovely grounds contained in field stone fences. Room to have a Bed & Breakfast, ample living quarters, a studio for Anita and room for a first class museum.

But the old saw about mice and men began to ring true. The Lears found they were welcome to live in the confines of their peacfull acre. Free to establish a Bed and Breakfast. Free to use their magical lanterns but not free to establish a museum. Far too much traffic for the rural roads declared the local authorities. With the rules of the game apparently changed, the burning desire to establish a proper museum proved to be the one stumbling block in retaining "Bodlondeb" the property they had searched so diligently for.

Now as you read the Lears will have already made their move. By April 27th the new address of Anita & Doug Lear is: Lears Magical Lanterns

"Amondal" Spa Road
Llandrinded Wells
Powy, Wales, England.

Doug states, "The new shop has cafe/museum and is all Victorian. The town is undergoing a Victorian restoration programme lasting five years and costing five million pounds. There is no theater (in the Museum), but there are three suitable theaters in town. We will get a grant for redevelopement and hope to be open by August1,1990. There's a lot of work but we can do it. It's a bit small for my plans but we'll be able to do it better because of that. We'll eventually move out of the flat, (top two stories), and then all five floors will be used for Lear's Magical Lanterns."

So this is the latest news of the Lears probably the only family in the world whose total livlihood is derived from the magic lantern. That is certainly good enough for The Old Projectionist.

*See Vol. 5 #2 The Magic Lantern Bulletin, "The True Magic Of The Lantern"

Wanted/For Sale continued

WANTED
The Aladdin Lamp Company (formerly Mantle Lamp Co. of Chicago) used to make up lantern slide transparencies, four to a sheet, then mail them out to their dealers nationwide. They in turn would have them shown in their local theaters. Steve Lolley, P.O. Box 217, Meriden, KS 66512, (913) 484-2503 is seeking some of these slides and for uncut sheets.

WANTED
National Geographic Lantern Slides 1910 -1940, Richard Kennedy, 1017 South 251St., Des Moines, WA 98198-8548 (206) 824-2635

WANTED
Medical slides, all types, especially those pertaining to the lung and smoking. Dr. Homer Peabody, M.D., 848 Rosecrans, San Diego, CA 92106 (619) 222-2097

WANTED
Lantern slides: Washington State, wood mounted, mechanical, literature, prints, readings, dissolve sets, story sets, etc. Joe Koch, 2902 28th St. S.E., Auburn, WA 98002 (206) 833-7784

FOR SALE
Tomorrows Antiques, Limited edition Woodmount slides, Zoetropes, mechanical slides, custom introduction slides etc. Write or call for prices and description of items for sale. Lamphouse Productions, Larry Cederblom, 1846 South 265th Place, Kent, WA 98032 (206) 941-0593

WANTED
Lantern slides, colored sets of 10, any subject - send list price. Edward C. Metcalf, Rte. 5, Box 161, Fayetteville, TN 37334 (615) 433-9291

WANTED
7th Wonder of the world. A set of drawings was made by Magic Lantern slide artist Joseph Boggs Beale around 1890. I have all of the images but the "Pyramids of Egypt." If anyone has seen this slide or an illustration of it in any book or magazine I would greatly appreciate their contacting me so that I may obtain a photo or Xerox of it.
Ken Berry, 7513 Clayton Drive, Oklahoma City, OK 73132

WANTED
Lantern slides of New York, New England, Connecticut, N.J., N.H., Catskills, Adirondacks, Hudson River, rail roads, boats and people at work. Any slides marked New York Museum of Natural History. David B. Tischler, Farm to Market Road, Brewster, N.Y. 10509 (914) 279-8443

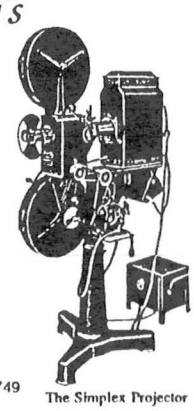
The Movie Machine Society's First Annual Meeting

will be held at
The New York Penta Hotel
7th Ave. & 33rd St.
Saturday, November 10, 1990

Equipment Exhibit, Prominent Speakers, Box Lunch, Visit to the American Museum of the Moving Image, Malkames Collection Videos.

And on Sunday, Nov. 11, at the Penta:
Giant Trade Fair
by the American Photographic Historical Society

for information: Alan Kattelle, 50 Old Country Rd., Hudson, MA 01749 (508) 562-9184


The Simplex Projector